



MCA ON THE HILL

On April 2, five Massachusetts College of Art students, invited to act as guides for a private viewing of the Count Arnaldo Casella Tamburini, Jr., exhibition at the State House, gathered on the front steps of Bulfinch's architectural monument as a guard closed the heavy iron gates. Feeling the shock of instant panic we inquired about gaining admittance to the hallowed halls and were told that a pacifist demonstration was expected out front and asked, "Wouldn't you please use the side entrance?"

It was the start of a different and exciting afternoon for Seniors Judy MacKinnon, Peggy DelVisco, and William McCarthy and for Juniors Gail Burwen and Paula Murphy. We proceeded to Doric Hall (where the exhibition will hang until April 14) and received an outline of our duties while we quickly viewed the more outstanding works of the artist. As we walked the route of a tour of some of the attractions of the State House (which we introduced later to the invited guests), two of our number remarked that this was their first viewing of the house on the Hill! One of the highspots of the excursion was a tour of the Governor's office and the opportunity to view many of the curious momentos which the Governor has received during his term of office.

Following the completion of our duties at the State House we joined the guests for a reception at the famous Golden Dome restaurant. At the reception we were invited to enjoy a variety of hot hors d'oeuvres, as well as to meet many of the notable people sponsoring the exhibit. Among them were Major General Paul Mozzicato, Philip W. Bourne, Chairman of the Massachusetts Art Commission, and His Excellency, Governor John A. Volpe.

Paula Murphy

Dr. Bertolli and the Faculty in the Product Design department are pleased to announce that the Massachusetts College of Art has received a scholarship award of \$100.00 to be given to the most qualified and deserving student in this major department.

This award was made possible by the generosity of one of our most successful graduates, Mr. David P. Shea, M.C.A. 1957, President of Falls Advertising Company, Chagrin Falls (Cleveland), Ohio.

We would like to extend our deep appreciation to Mr. Shea for his continuing interest in the Massachusetts College of Art and in the calibre of students it graduates.

CONGRATULATIONS, MILTON!

The Education Department is buzzing with excitement as congratulations are extended to Milton Paleologos, who has been accepted for graduate study at Pennsylvania State University. Milton, now recovering from humble shock, was one of four selected from one hundred and fifty applicants to receive the National American Defense Fellowship. This will provide him with three years tuition, a cash allowance of \$2,500 per year, the largest fellowship grant ever awarded to any M.C.A. graduate. Our sincerest best wishes to you, Milton!

The student N.A.E.A. held a panel discussion March 30 for the benefit of Sophomores interested in Art Education as their major course of study. Connie Sgouros, Sandy Doucette, Linda Borland, and Diane Koules composed an informal panel to answer various questions presented by students. Refreshments were served to provide an opportunity for individual conversations. Good luck to all Sophomores entering major departments next year!

From SOPHOMORE Ted Spencer comes national Cisco Kid Day, otherwise known as April Fool's Day. On this momentous occasion a seance, inspired by Juliet...was conducted by Miss Bella Abdullah! Cold tea was served the invited guests.

Spring has definitely planted herself, not in the air, but in the hearts of budding artists and on the walls of SOPHOMORE Dave Lewis. Dave has papered his room with gay paisley prints.

The CERAMIC DEPARTMENT recently visited the Rhode Island School of Design. They were warmly welcomed with lunch, a tour, and invitations to the homes of both students and faculty. The Mass. Art ceramists felt the R.I.S.D. ceramics department was superior in that it emphasized the need of having a graduate student assisting full time.

Donna D'Entremont, junior CERAMICS major, has been chosen as lab. assistant. Sophomores and T.E. majors take heed--she will be maintaining the department. To merit this position, Donna had to exhibit such qualities as broad shoulders, a fantastic memory, neatness, patience and dependability.

Kathy Mageira, Donna Smith, junior PAINTING majors, Dotty Langlois, junior ADVERTISING DESIGN major, and Sandra Salem, junior CERAMICS major, are the proud mothers of millions of cats.

Congratulations to SENIOR PAINTERS Florrie Duguid and Peter Bramley, who were married on April 3. Florrie and Peter spent the vacation week in New York City where they plan to establish themselves next year.

Nancy Doughtiel, senior CERAMICS major, is teaching children and adults at the community crafts center in Roxbury.

SENIOR PAINTER Arie Lamden recently lectured at the new Temple Beth Shalom in Peabody.

Caroline Cogswell, junior CERAMICS major, wed Hugh Cockrill on April 1, 1966. (We are happy to add that after our timely vacation she returned to the Ceramic department.)

On April 1, 1966, Junior III-1 finally discovered what happened to Barbara "Ma" Redmond, junior ART EDUCATION major, when she mysteriously disappeared from class several weeks ago. It seems that the lock on the first floor ladies room locked her in an inescapable predicament. After much pounding and screaming she was rescued by Kay, the matron. It's good to have you back, Ma!

Great news! Harvey Levensohn, senior ART EDUCATION major, has received an assistantship from the Pennsylvania State University Art Education Department. Harvey will continue his studies while teaching at the college level at the university. Congratulations and best wishes!



BSC



Edith Timberlake

Is Doctor Amirian a TOAD?

What is the purpose of Toad?

"Sheer deviltry."

When does Toad plan to become a national organization?

"We are already an international organization."

Do you intend to remain a cliquish organization?

"We are a cliquish organization because no one wants anything to do with us."

How is the Toad hierarchy determined?

"It is an autocratic set-up; there are no elections."

Is Dr. Amirian a Toad?

"Dr. Amirian is not a Toad. Mr. Burke is not a Toad."

When will the next issue of Toad come out?

"Whenever we're excited."

Intaglio congratulates the Toad organization for publishing an exciting and entertaining magazine during this "year of the newspapers" at Mass. Art (and in Boston).

last club?

While critics claim that Newman Club isn't doing much this year, the Club itself struggles to remain in existence. Monthly meetings are eagerly supported by the group's faithful members, although they remain few--a handful, to be exact. Meetings are planned to be interesting, worthwhile and appealing, not a lecture forum which lures an audience with free food.

How can Newman Club run things if it cannot get volunteers? How can it carry out its program if there is no one to carry it out for? Perhaps those who are interested in criticizing would be interested in seeing something done to keep the college's last active organization alive. Or should the question be: Does Mass. Art really want a Club?

Glaine Parly

MCA on TV

Last Sunday, Mrs. Von Ladau, Miss Lennon, Mr. O'Hara, Mr. Braconier, George Germon, junior ceramicist, and some of Miss Lennon's students were televised on Channel 4. The program Odyssey involved musicians, dancers, and visual artists working together, hopefully inspiring spontaneous creation. George reported that Stan Getz was very inspired but that he found it difficult to work himself with a saxophone in his ear! Mr. O'Hara achieved quick spontaneous results using a water color technique. Artists working in three dimensions found a response more difficult although Mrs. Von Ladau draped a figure and decorated the girl's leg in crescent shapes. Of all the artists involved the dancers responded most freely.

rebuttal to babel

In the March edition of Intaglio there appeared an article entitled "It's Painful...Getting Up" by James Johnson of the Junior Painting Department. To paraphrase the author, first of all, I wasn't sure what I.P....G.U. was...I thought it was something to do with dragging oneself out of bed in the morning, particularly since it proved to be written in a style recollective of that particular state of semi-consciousness. The author had been "moved to words", but not, unfortunately, to arrange them in logical order, and it was sometimes difficult to understand just what he was trying to say.

After reading through the two-paragraph introduction I did come upon a couple of quite valid and pertinent statements deploring the hedonistic bent of modern art and the contemporary (though not evil) admiration shown towards moral cowardice and unintelligibility. But instead of elaborating further upon these complaints the author lapsed into a barely intelligible blanket denunciation of "progress, quality professionalism, and capitalism", and a plea for the discovery of "democracy ... in all its glorious chaos, if you will."

Since Mr. Johnson has declared himself not interested in anarchy and remains anti-capitalist, I can only assume that he advocates one of the many forms of collectivism as the basis of a society "in which we can...function as artists." Now, let's get this straight! No society which enforces the sacrifice of the individual to the State, the race, or the mob--as do all collectivist societies, be they socialist, fascist, communist, or welfare state--can provide an environment proper to the function of any individual of moral integrity, let alone artists. A true capitalist society, which is not what we are now living in, is a society of free trade of both spiritual and material values. It demands that an individual have something of value to present in return for values from others. Only an artist who considered his work devoid of real worth would fear and hate this system, and only one too lazy to lift his thinking from the intellectual bromides that are being kicked around in this country today would refuse to recognize it.

Mr. Johnson is right, if vulgar, about our living in a "stink" that doesn't show its true nature, but I'd suggest he look a bit closer to home for its source.

I would like to recommend the books of Ayn Rand, especially Anthem, The Fountainhead (of particular interest to artists), and the New Intellectual.

Linda Dorne

fashion show may 11

If you are at all curious about what goes on behind the orange portals of the Fashion Department, your curiosity is justified. An exhibit from the other majoring departments appears from time to time in the foyer, but there's been not so much as a hint from the fashion girls lately. The explanation, of course, is that anything as mobile and three-dimensional as fashion can be exhibited appropriately in only one form, the Fashion Show.

Every garment exhibited is designed, drafted, and modeled by the artist who created it. There are no commercial patterns used in Mass. Art's Fashion Department. Fabric is never forced into a design unnatural to it. The fabric is usually purchased for its own beauty and then the garment is decided upon. When drafting is necessary, each girl uses a set of patterns cut from her own body measurements.

Trying to describe the work of the Fashion Department verbally is difficult, but all curiosity will surely be satisfied delightedly at the Fashion Show on May 11.

Terry Christian



Beverly Mc Clearnon



diving for artistic inspiration

"Recently many existentialists have given up L.S.D. and Peyote in favor of Skull Diving" reports Roger Price in his bi-monthly newsletter.

"Today, Americans by the millions are rejecting their traditional role as spectator," says Price, "and participating in a growing group of action-sports!"

Any one can purchase the initial Skull Diving Kit from him for a nominal fee. The Kit includes an official helmet with spungger, a set of rear springs or "goombas", a pair of shoulder pads, official underwear, socks, stretch pants, ball point pen, and sweat shirt (\$450.00) and you are ready to leap off a nearby building and execute a small block-buster.

Existentialists claim that at the point of impact they are able to transcend reality and gain new insights into themselves and the cosmos. They also see many visions and strange colors and shapes while spungging. And for several weeks afterwards.

Bill Skurski

The Student Association seems always to be in a state of confusion, lacking direction and organization. This is not because the officers elected are unwilling or incapable of handling student business but because they are forever being bogged down with the basic machinery of the Association.

The governing document of the Student Association, the Constitution (located in the Student Handbook, Part I, page 16), lays the groundwork for all Student Association affairs. In it, the purpose of the Association is specified as representing and furthering the interests of the student body--to encourage self-government, to promote responsibility, loyalty, school spirit and cooperation between students, faculty and administration (See Article II.) It is in this matter of self-government that we find a serious conflict with the statements made in the following by-laws.

One such conflict occurs with the organization of the committees. The Advisory Committee (see Article VI) is comprised of the officers of the Student Association, the two faculty advisors, the President of the College and the Deans. The Board of Directors, which manages the affairs, funds, and properties of the Student Association (see Article VII), is comprised of the officers, the two faculty advisors, a delegate from each division and also the Dean. These two committees, which run the majority of the Association's business, must continually face the time-consuming and very often impossible task of tracking down the administrators to meet, and also cope with the fact that there is considerable difference of opinion when it comes to using student funds as the student body would like to see them used.

The second major conflict occurs with the handling of funds. (See Article XI, Section 5.) "By law of the Commonwealth of Massachusetts, the President of the College is responsible for all Association funds. His signature will be required for all expenditures." It is because the Student Association is not autonomous that it fails to be an effective organization. With the necessity of asking the President and Dean for permission to do anything, and with all monies in the hands of the President, the officers of the Student Association become mere message carriers.

The only way in which an honest Student Government could function and provide an authentic voice for the students would be for a completely independent organization to evolve, divorcing itself from the continual red tape.

But perhaps the students of the Massachusetts College of Art have no voice after all.

DSC



BSC

The Intaglio interviewers have discovered a young, sensitive promising talent. Neil Jenney, unable to work in the school classroom situation, has turned out, in his Worthington Street studio, a staggering amount of significant paintings.

B.C.: How long have you been seriously painting?

Jenney: Since I was about fourteen. I painted on junk paper.

B.C.: Does it bother you that most of your work is too large to be removed from your studio and that few people will see it?

Jenney: No, it makes me happy because most of it is pretty bad. I've decided I don't want to sell my paintings. I want to keep them all!

G.B.: Do you plan to go into the Painting Department?

Jenney: I'm seriously thinking of leaving school. One problem is that they take attendance. It's bad because some days you just have to do something important. But then you have to be there even though instruction wouldn't help at all. Then the inspiration is lost and it becomes a waste of time.

G.B.: What about your courses?

Jenney: Very few courses at Mass. Art pertain to contemporary thought. Many are still from the Renaissance era and don't relate in any way to modern man. As I'm a modern man the courses don't help me in evaluating myself.

I think Art History is the most valuable course at Mass. Art. I used to have blocks against many kinds of art, especially Egyptian sculpture. I didn't think I could ever like Egyptian sculpture. I'm the one who made myself do it. The teacher opened my eyes, but I made myself do it.



...I want to keep them all!

B.C.: Are you aware of the New York schools of environments and happenings?

Jenney: Yes, I was aware of these schools while I was in high school as an outgrowth of the Dada movement. I was interested in Schwitter's work--his Merz environment.

I seem to be involved in Happenings, especially when I'm alone, especially in this room. I spend about fourteen hours a day in this room thinking though I might actually work about an hour. I'm surrounded by my paintings and they come alive like the alphabet of my past life.

G.B.: Does your work relate to that of Ellsworth Kelly and Jack Youngerman?

Jenney: Not as much to Kelly as to Youngerman. Kenneth Noland was a big influence on me. Many people think I'm just a great Eclectic and I can see their point but I know deep down they're wrong. I've learned

so much from what's already been done. It just helps me to advance faster.

Mass. Art students produce an enormous amount of trash mainly because they don't know what trash is. They don't look at art. At least they don't look at art in a juxtaposition to themselves. They don't know what's good and bad even for them.

G.B.: Do you paint in school?

Jenney: I got a 'D' in painting. But I deserved it because I didn't paint in school, there's no motivation there. It's bad because I had a dedicated teacher who was interested in what I could do.

G.B.: What will you do if you leave school?

Jenney: I want to paint but the army holds no fascination for me. I'll probably go to school where they don't take attendance.



W.S.: How many of the large canvases are in this series and how long have you been working on them?

Jenney: Since January. There are ten or eleven.

W.S.: Why do you work so large?

Jenney: I feel more comfortable with large canvases. You can modulate more theoretical space with physical space. I'm trying to create a total environment. I'm working on canvases for corners and ceilings of rooms. So you can look both ways in a corner and see this thing looking at you.

I guess in my sub-conscious I just want to be noticed.

B.C.: Why not go to New York where the action is?

Jenney: As far as I'm concerned the action is right in this room.

I think I could progress faster if I could do paintings that come out the way I want them to. I've had a couple of successful shapes. I paint forms inside to relate to outside forms. It's difficult to relate them when you've been used to painting on 90 degree angles all your life. There are about two successful paintings which are really monumental to me because they came out just the way I wanted them to. 7

T.E. on video tape ?

T.E. students are considering the frightening possibility of seeing themselves teaching on television! Up for approval is a proposal for a government grant for Mass. Art to purchase a video tape machine primarily for the purpose of teacher training. Through the medium of television student teachers will be able to evaluate the way their students react to them. People learn when they recognize their own need for learning; this happens through self-appraisal.

This "new-fangled equipment" is housed in a mobile unit taken to the school. Three small cameras which operate under regular lighting conditions are installed in the classroom and are operated by remote control from the truck. The cameras pan and tilt and will complete a turn of 180 degrees. By pushing a button the operator records on tape the action of one of the three cameras. The approximate cost of full equipment, travel, and maintenance for one year's use is \$55,000.

The video tape benefits the student teacher by bringing him into contact with special schools and situations which observations close to home do not afford. Full equipment could be used at any school within a day's travel.

Beyond its benefits to teachers, the video tape could make available to other schools all the talents of Mass. Art for the purposes of demonstration, etc. The tapes can be exchanged and need be kept only as long as they are meaningful. The video tape could serve to increase communications with schools and to extend Mass. Art's facilities not only throughout the Commonwealth but conceivably through many states. *interview with Dr. Adams*

Donna D'Entremont and Edith Timberlake represented Mass. Art at Alfred University where they met and talked with Peter Volkos...a real swinger...at Alfred he was called Dirty Pete. The Picasso of the ceramic world, he was known as "God".

...IMPRESSIONS FROM **volkos**

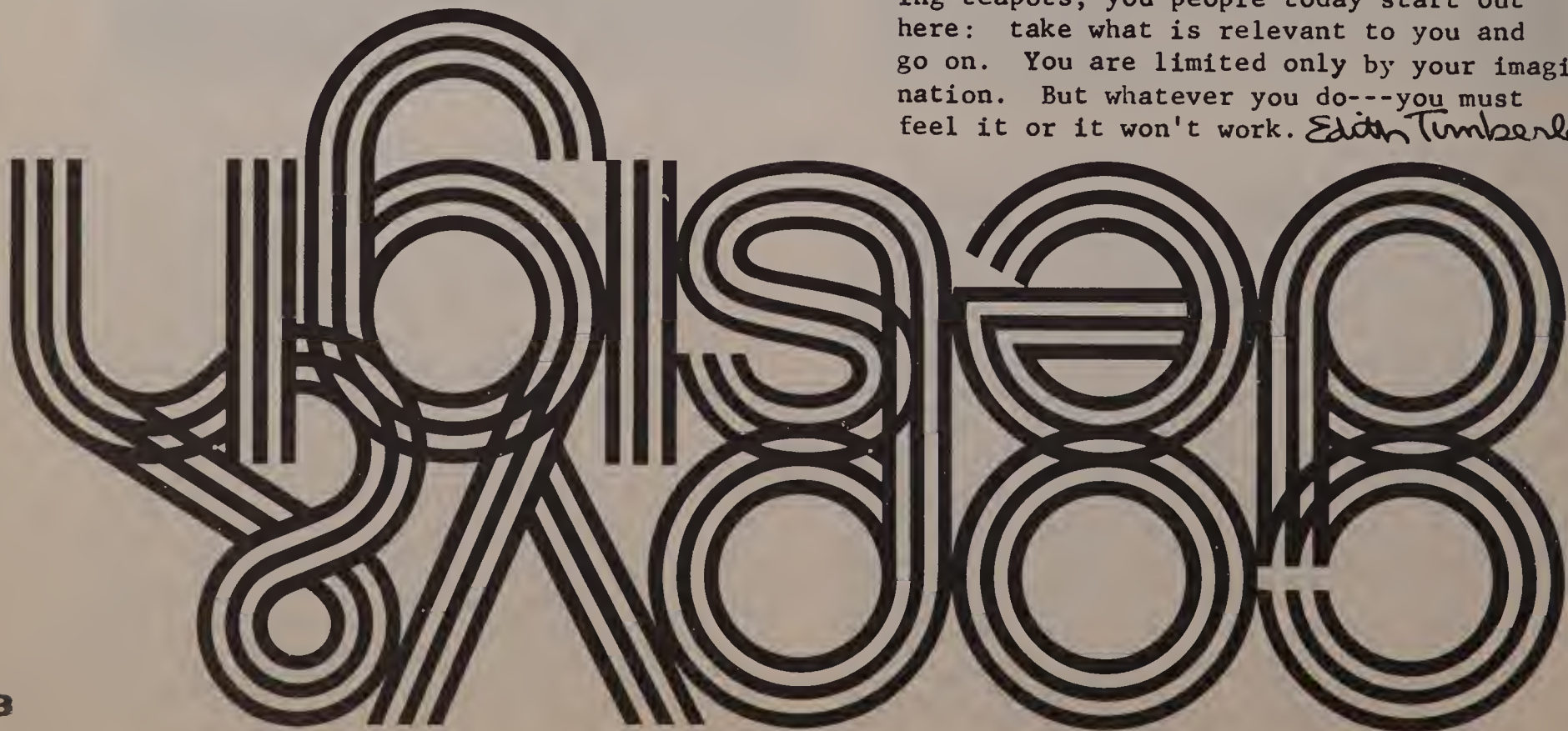
You must feel clay. It is a transitional thing; you must make it move; you must be aware of the dynamics of clay. There is much more to ceramics than making profile pots.

Exciting pottery doesn't come from dull, boring people. Dull, boring potters make the dull, boring pots that dull, boring people buy. We are capable of nobler activity.

What makes a good, exciting pot takes a lot of consideration. If you are satisfied with your work----quit, you are just keeping your hands busy...playing with yourself. You must take stock of what you really are. Be alive every minute. Unless you are aware of things happening every time you work, the effort is worth nothing.

You get the stuff in your hands and do something with it. You let it grow---slash, tear, add, wipe, grab---if it works it works, if it doesn't...okay, try again. You have to keep opening up more possibilities. But you must get a rapport, or you are just sticking pieces together.

I really don't think while I work, I just make up reasons afterward. I don't have any far-fetched ideas, I just want to work. What comes out comes out. I don't try to think about what I do. I don't care what I do with it---just so I work. You have to draw everything in and kick everything out. Where I used to start out making teapots, you people today start out here: take what is relevant to you and go on. You are limited only by your imagination. But whatever you do---you must feel it or it won't work. *Edith Timberlake*





So often one hears the standard complaint and endless argument regarding the many subjects that the individual must take as a student at Massachusetts College of Art. The chief complaint is one that goes ... "I am in such 'n' such a major... I don't know why I have to take that course... I'll never use it--it's a waste of time."

If students would only realize that all those so-called "pain" courses are interrelated to arrive at an end result which is a highly trained professional individual, prepared to make his mark and contribution to his field. Because it is impossible to really determine what each day's problems will be, one must equip himself to handle anything that confronts him as a creative, skillful artist.

Many times graduate students take their first positions in our large, limitless field and find the first thing required of them directly relates to that "pain" course he said was not necessary for him in his particular major area of study.

The reason why Massachusetts College of Art graduates are successful is because the basic fundamentals in every area possible, under existing conditions, are exposed to them by a highly qualified faculty, who are constantly "in touch" and aware of the skills and degree of professionalism necessary to make one's way in our profession.

To quote from the countless letters that Dr. Bertolli receives from former graduates and the comments from key personnel in business and industry would take an endless amount of time and space. The following excerpts have been taken from a letter recently received from a very successful graduate of this college:

"During my four years at Massachusetts College of Art, one point was stressed by the instructors in the various departments... don't underestimate the value of any skill--no matter how insignificant it may appear at the time. In my own case, I can't recall any phase of training received at the college that hasn't been a direct benefit. For example: Anatomy,

Perspective, Ceramics, Art History, English, Psychology, Sociology, the building of models and mock-ups and last, but certainly not least, all of the design and painting courses. This long-winded explanation is intended to point up the necessity for learning each and every skill taught at Massachusetts College of Art. Such skills as Etching, Anatomy, wood and clay sculpture may not seem relative to Industrial Advertising--particularly when it's considered primarily engineering data. Yet a working knowledge of these various skills has resulted in less expensive and more satisfactory results in work done for my former employer as well as work now being done for our clients. For the benefit of other students who may question the value of broad training and a multitude of courses, here is a list of our daily job functions:

- Photography
- Layout
- Rendering
- Perspective
- Models, mock-ups
- Preparation of copy
- Scratchboard
- Drafting
- Mounting & matting
- Preparation of brochures, flyers, etc.
- Lettering

I firmly believe that the only obstacle to a student's potential success would be his unwillingness to learn. Application (to studies, to his job) and ambition go hand-in-hand."

The above statements read like a carbon copy of each letter the President receives. In conclusion let me say that each of you should tackle every course in the best way you can. Give each subject--all you can..there are times when we just can't give each subject the time we would like.

Stay with it..there is security and success available to everyone who wants to work for it and is willing to ready himself for the challenge. *Thomas M. Burke*



B5C



two plays by jeanne manzelli

An allegory in three parts and an epilogue depicting the relationship and the growth of 'mind, body, and spirit' and the fate this relationship created.

Scene I enter three figures: a senior councillor, an ingenue, and a rascal, each according to his own nature, braiding long cords into a pit. They meet and eye each other with suspicious interest.

R: (laughs to senior councillor)
PRUNE!! (laughs, jumps, tweaks ingenue and braids like mad. He laughs while others stand in amazement and work quite slowly. The senior councillor remains firm and slightly contemptuous.)

I: STOP!!

R: PRUNE!! (laughs and skips back into the woods. Each takes one thread from his right and continues to work. Three are left hanging.)

Scene II change three figures: a graduate student, a whore, and a vapid figure. Whore wears rascal's cap cocked on her head.

W: (attempts to seduce graduate student, braids rhythmically, is determinedly put off) QUEER!! (throws down her work and moves off.)

Scene III change three figures: one a smug, middle-aged commuter, one a vapid youth--only his hands move--he seems like wood, the third, a nude mannikin whose hands only work.

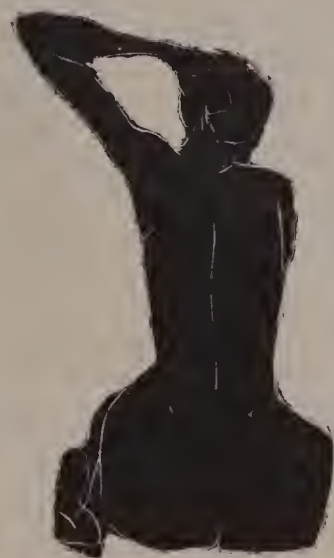
C: (smugly) HA! FOOLS! IDIOTS! here, give me those!! seizes threads, quite short now, quickly braids the nine threads together into one large knot and throws it into the pit.....lights a match and with an air of accomplished-self throws it into the pit.)

Scene IV all figures gone. Suddenly a burst of flame and an agonized scream.

LOVE

Scene one and only:

scene opens and figure is trying to roll a thousand-pound golf ball across a bed of nails to another figure. There are tears, and sometimes a childish 'mad'. The other figure smiles and acknowledges the effort. Figure #1 suddenly realizes the acknowledgement; and figure #2, the effort. Lights dim, voices grow soft. Both figures lean haphazardly on the nails and play with the ball.



jeanne manzelli
Elizabeth Cushing

CAVALIER

Before you lies the sword
Not Excalibur
But a mere foil of common steel
Flexible,
Giving under even the slightest switch

Pick it up,
go on look around,
sure, go on, there's not a soul in sight,
empty,
void,
pick it up
carve the air awhile

Swish.....

Now put it down,
gently there,
you know as well as I, you're not ready
that sword is challenge
and you couldn't be more unable to
meet it
still, I know you
slicing the air for centuries
dicing your own buttery dreams.
You are the greatest cavalier that ever
lived,
aren't you?

Paramley



DEADLINE MAY 6

Black and white drawings and graphic works are being selected for reproduction in the Visual Issue of the Intaglio by Mr. Burnett, Mr. Berger, Mr. Movitz and Georleen Howlett. All students are invited to submit their works to Georleen Howlett in the Junior Painting room, Alan Finneran in the Senior Painting room or to the Intaglio Office.

The Visual Issue will be printed on quality papers and delivered to all students as well as be sent to persons interested in the college. Junior and Senior Designers are busy designing the cover and title page.

editors

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